



Edward Hopper:
Selections from
the Permanent Collection



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Whitney Museum of American Art

July 21–November 5, 1989

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Introduction

Edward Hopper, America's most richly enigmatic realist, lived through a time when American art was struggling to find its own distinctive voice in the international context of twentieth-century art. Sorting through the issues of nationality put forth by his generation, Hopper's artistic integrity and pragmatism led him to conclude that "American quality is *in* a painter—he doesn't have to strive for it." Hopper's clear-sighted artistic program was tied to the conceptual and stylistic development of American art in the first half of the century. His career is also interwoven with that of the Whitney Museum of American Art and its founder, the artist and patron Gertrude Vanderbilt Whitney. In 1920, Hopper had his first one-artist exhibition at the Whitney Studio Club, created by Mrs. Whitney to provide studio space and an exhibition forum for important new American artists. During his lifetime, Hopper appeared in numerous Whitney Annual and Biennial Exhibitions, and the Museum staged two of his three major retrospectives, in 1950 and 1964; these were curated by Lloyd Goodrich, one of the artist's earliest and most articulate supporters.

Hopper died in 1967; his wife, the painter Jo Nivison Hopper, died the following year, and bequeathed her husband's entire artistic estate to the Whitney Museum. This bequest of extraordinary importance and generosity

—it comprises more than 2,500 works—will forever claim a significant place within the Permanent Collection of the Whitney Museum of American Art. Selections from the Hopper Bequest were presented at the Museum in 1971, with a catalogue by Lloyd Goodrich and extensive documentation by Elizabeth Tweedy Streibert. A major retrospective, "Edward Hopper: The Art and the Artist," curated by Gail Levin, opened at the Whitney Museum in 1980 and subsequently toured the United States and Europe. On several occasions during the 1980s the Museum created smaller traveling exhibitions of works from the bequest, supplemented by other Hoppers in the Permanent Collection.

Given that these works have no permanent public space, this present exhibition continues our responsibility to bring them to the public as often as we are able. It is hoped that this selection of works, drawn from the Museum's uniquely comprehensive holdings in all media, will reveal new ways of looking at Hopper, as well as provide confirmation and a fuller appreciation of the artist as one has always known him. Some of the student works and the small studies Hopper did in Paris, for example, have never before been shown; many other early pieces, which may be familiar from reproduction, have rarely been exhibited. A more personal side of Hopper can be glimpsed from his depictions of his home life and his wife, Jo, as well as from the

record books in which Hopper and Jo recorded each work, often adding anecdotes about the subject along with the more prosaic matters of post-commission revenues.

A viewer accustomed to thinking of Hopper only as a painter of the darker side of life might find his view of the artist enriched by the beauty of his Cape Cod landscapes. And a selection from the many studies Hopper drew from the model at the Whitney Studio Club in the early 1920s shows an artist more comfortable with the nude than his mature work might lead one to believe. His preliminary studies for paintings, a major component of the Museum's collection of Hopper drawings, help us see how he transformed the familiar aspects of daily living into icons of American life.

During the many years of the Whitney Museum's association with Edward Hopper, his work has served as a touchstone for all that is strong and durable in American art. Sharing these works with the public and the scholarly community is an important part of the commitment the Museum has made to Edward Hopper—and he to us.

Susan C. Larsen

Curator, Permanent Collection

Deborah Lyons

Advisor, Hopper Collection

Young Woman in a Studio

c. 1901–02

The creative development of a self-directed painter such as Edward Hopper is a rich subject full of endlessly fascinating questions. Was the young artist obliged to learn a set of academic conventions and then struggle to break free of them? Are the essential concerns of the artist evident at the outset of his career? Do time and experience deepen his ability to convey his ideas? Many of these questions are raised by a small group of beautiful and somewhat melancholy canvases in grisaille that Hopper made during his student days at the New York School of Art. In that lively and historically important atelier, Hopper studied with the famous Robert Henri and Kenneth Hayes Miller from 1900 into the early months of 1906. The imprint of his two well-known teachers can be seen in the works of this period. Their warm browns, darkened grays, and clear blacks are influenced by Henri's palette, which was based on that of European Baroque masters such as Rembrandt and Hals and also owed a debt to Manet. Hopper's architectonic sense of structure was encouraged by Kenneth Hayes Miller, who stressed the importance of building a painting out of clearly expressed elements in a logical sequence and combination.

One small early canvas, never before exhibited, was probably created in class or after a classroom drawing session. Hopper has observed or invented a young woman standing at the back of a platform, her hands clutched against her face in a gesture of distress. Dressed



Young Woman in a Studio, c. 1901–02

Oil on board, 12 $\frac{3}{16}$ × 9 $\frac{5}{16}$ inches

Josephine N. Hopper Bequest 70.1430

attractively but simply in the style of the day, she might be a model or a fellow student filling in as a model. Is she posing as a character in a fictive drama? Has Hopper observed a private moment of anguish in a corner of the atelier? This young woman, momentarily isolated from the classroom by her emotions, may be an early precursor of the women who appear in his later paintings of private feelings expressed in lonely solitude.

S.C.L.

Le Parc de Saint-Cloud

1907

The young Edward Hopper went to Europe for the first time in October 1906 to test his own capabilities as an artist, to see the famous works in European museums, and to experience ways of life very different from those of his childhood. He traveled to Belgium, England, Germany, and Holland but spent his most productive months in Paris. Here his experience of French Impressionism and Paris light led to an important group of canvases with wonderfully penetrating analyses of light and space, expressed through the architecture and human activity of a great city. Hopper painted the well-known sites of Paris—the Louvre, Notre-Dame, the banks of the Seine—all in a bright and splendid palette where close tonal variations of a few hues establish broad, strong planes of light. His art changed profoundly and rapidly in Paris, but in a way that deepened his commitment to structure, even as he explored a high-spirited, though ultimately controlled, use of color.

Le Parc de Saint-Cloud is a gentle yet angular painting with many of the structural and expressive qualities of Hopper's mature work seen at an incipient stage of development. The composition depends on a dynamic conjunction of stacked, abutting wedges that approximate the complex topography of urban lawns, sidewalks, fragments of buildings,

stairs, and distant roofs. Hopper eschewed the coloristic formulas of Neo-Impressionism so clearly dominant in Paris at that moment. Instead, he turned to the landscape itself, rendering it in blue-gray and pale salmon set within a wide spectrum of greens. Remarkable too is Hopper's fluid handling of pigment and the way he seems to revel in the textural richness of the medium.

In recent years, several artists and critics have commented on this painting, noting its resemblance to the much later works of Richard Diebenkorn and Fairfield Porter, among others. Although it is unlikely that these artists were directly influenced by *Le Parc de Saint-Cloud*, the structural character of Hopper's paintings and his individualistic naturalism have inspired some of our greatest figure and landscape artists.

S.C.L.



Le Parc de Saint-Cloud, 1907

Oil on canvas, $23\frac{1}{2} \times 28\frac{1}{2}$ inches

Josephine N. Hopper Bequest 70.1180

Soir Bleu

1914

Soir Bleu is a vivid and monumental work painted in 1914, almost four years after Hopper's last sojourn in Paris. Its grand scale is an indication of how strong an impression Parisian life had made on the young Hopper. At home in his New York studio, he created this melancholy allegory from reminiscences partly literary, partly art historical, and certainly personal. The artificiality of *Soir Bleu* is inevitable and intentional. Hopper, as dramatist, has assembled a cast of characters and traditional types that play out timeless roles of courtship, solicitation, and tragic self-isolation.

One of these characters is described in a preliminary drawing with a note, the shadowy isolated figure of the procurer seated alone at left. Hopper has also included a classically attired clown in white, a military officer in formal uniform, a bearded intellectual in a beret, perhaps an artist, and a well-dressed bourgeois couple. Standing beyond the balustrade, as though presiding over this mixed company, is a haughty beauty in

gaudy maquillage, her painted face demanding attention in the brilliant glow of oriental lanterns in the cool blue night. In *Soir Bleu*, we witness Hopper's early attempt to create, rather than merely record, a sophisticated, anti-sentimental allegory of adult city life. Back in America many years later, he would stage the masterpiece *Nighthawks* (1942) with all the worldly reality he sought in *Soir Bleu* but was too young to make emotionally convincing. However, this major early painting gives a clear indication of Hopper's enormous ambition for his art.

S.C.L.



Soir Bleu, 1914

Oil on canvas, 36 × 72 inches

Josephine N. Hopper Bequest 70.1208

Reclining Nude

c. 1924–27

Fresh and unhesitant, this intimate, rather seductive sketch of Hopper's wife, Jo, may reflect the artist's recent experience of drawing from the model at the Whitney Studio Club. The nude studies done there just before his marriage in 1924 share with this image a vulnerability and attention to individuality that would appear infrequently in his mature work. Here we are allowed a glimpse of the great stoic as tender lover. He pauses lovingly over the details of his new wife's anatomy—the curls of undone hair falling lightly on the delicate nape of her neck, a blush of color rounding out the curves of her buttocks—but also devotes equal attention to the lush environment of rumpled bedclothes. The different earth tones of the pillows, punctuated by the creamy torso and limbs, create a patchwork of soft fabric and sensual flesh. The watercolor technique, in which broadly brushed, transparent layers of color loosely define form, is typical of Hopper's work of the 1920s and complements the informality of the subject.

In Hopper's signature oil paintings, both fabric and flesh would begin to take on an increasingly stony cast. Beds often become unyielding, geometric pallets whose rocky surfaces are not inviting to the bewildered characters who seek comfort from them. In this more informal work, Jo's bed is a sensuous refuge that assures the viewer of the domestic comfort so elusive in Hopper's typical worldview. Jo was Hopper's only model after their marriage; in this sense, she provided inspiration for his well-known tableaux of alienated couples and brooding individuals. But the many portraits of Jo in the collection of the Whitney Museum often reveal the delight he found in her and in their relationship. It may be that those harsh visions of modern life are less autobiographical than is often supposed.

D.L.



Reclining Nude, c. 1924–27

Watercolor on paper, 13 $\frac{3}{8}$ × 19 $\frac{5}{8}$ inches

Josephine N. Hopper Bequest 70.1089

Railroad Sunset

1929

The boundless horizon of *Railroad Sunset*, with its glowing strata of red-orange, purple, gold, and blue, suggests an American landscape unmarked by human achievement or failure save for the solitary presence of the switching tower standing watch beside the railroad tracks. A powerful, uneasy current of pale green breaks the dark grassy plain of Hopper's schematized prairie, sending an undulating shiver through its darkly stolid depths. An electric glow fills the tower with a momentary greenish refraction of the coarse window glass. In the hands of another artist, even the younger Hopper, the railroad might have yielded a bustling genre scene full of excitement and anticipation of adventure, reunion, or tearful farewell. The mature Hopper is drawn into the highly charged, unsentimental heart of the American landscape as he contemplates the character of journeys in physical space and perceived time.

Although Hopper's equation of pictorial space, physical landscape, travel, and spiritual adventure recalls the expansive vistas imagined by the Hudson River School painters of the nineteenth century, his vision is fundamentally different from theirs. Neither a romantic traveler nor a believer in manifest destiny, national or personal, Hopper ponders the plainer private truths to be

discovered in voyages. He admits commonplaces such as fatigue, boredom, uncertainty, and disappointment. The grand pieties of the Hudson River School recede beside Hopper's sober intimations of the harsh yet mutable realities of twentieth-century life. His is the high road of extraordinary candor; it is a poetry that finds a kindred voice in our most intimate, often bittersweet realizations of the sameness of much personal experience.

Although he created grand and generous physical spaces, such as that of *Railroad Sunset*, Hopper often declined to fill them with specific objects and incidents. They are open to the activities of memory and personal reverie. They provide a place where the artist's voice can be heard alongside our own. In the clearly stated, light-filled structures of *Railroad Sunset*, Hopper speaks about the solitary journey of the traveler in the oceanic sprawl of this vast country.

S.C.L.



Railroad Sunset, 1929

Oil on canvas, $28\frac{3}{4} \times 47\frac{3}{4}$ inches

Josephine N. Hopper Bequest 70.1170

Cobb's Barns and Distant Houses

1930-33

Hopper went to Cape Cod for the first time in 1930 and subsequently spent most of his summers there, building a stark and functional home in South Truro in 1934. The coast of New England had been his summer retreat since the 1910s, when he painted in Ogunquit and Monhegan Island in Maine, and in Gloucester, Massachusetts, where he also spent several summers in the 1920s. While on the Cape, Hopper painted some of his most psychologically piercing views of contemporary American life, many of which found inspiration from the rather harsh landscape of the area. Yet he also mined this landscape for something that has less to do with the condition of man and nature in the twentieth century than with a simple celebration of the beauty of our native countryside. This is reflected in many of his watercolors and in the glorious oils featured in this exhibition, among them *Cobb's Barns and Distant Houses*.

Rolling hills dominate this view of the area, with the sky reduced to a minimal strip at the top of the composition—it is the land that is expansive. Organized in strata, the scene is viewed from above, perhaps from the top of one of the softly rounded hills. Particularly strong in this work (and noticeably different from a

painting such as *Cape Cod Sunset*) is the warm, radiant rendition of light: it shows Hopper at the peak of his ability to, as he once described his artistic goal, "paint sunlight on the side of a house." This wide, verdant landscape is punctuated by the intrusions of man, but, in contrast to Hopper's bleaker views, there is in *Cobb's Barns* a wonderful symbiosis between the natural and artificial. These buildings are of the land, their rusty colors playing beautiful counterpoint to the acidic greens of their surroundings. Here is Hopper without the edge of tension often accredited to his art, though the painting doesn't seem weaker for the lack of it. This window of optimism into a bright but well-worn America seems less trite than it does judicious and clear-minded. It speaks well and honestly of Yankee thrift and ingenuity, of a settling of the land with a gruff respect for the inevitability of the life it imposes upon us.

D.L.



Cobb's Barns and Distant Houses, 1930–33

Oil on canvas, 28½ × 42¾ inches

Josephine N. Hopper Bequest 70.1206

Road and Houses, South Truro

1930-33

Edward Hopper turned his attention to landscape early in his career and found that the physical realm of land, houses, roads, and trees could become a vehicle for exploring familiar experiences and private emotions. Hopper's landscapes project precise states of feeling with uncanny clarity and forcefulness. Their grand quietude suggests a state of lingering, unhurried contemplation, something akin to the experience of one who has lived in the area for many years. His works also affirm our heritage of landscape as a private experience tied to remembered places, something no gazetteer, guided tour, or written history can convey with equal resonance and insight.

In the strangely bisected yet richly rewarding composition of *Road and Houses, South Truro*, Hopper explores the plain, unpicturesque reality of a place few would have chosen as the subject of a painting. The work is brusquely divided into two very different segments by the tall trunk of a once-majestic tree, gleaming and whitewashed in the sun. An abandoned sentinel, it marks a functionless place along the road for no one in particular. The tidy, steady cluster of buildings at left stands on firm ground amid gently rolling hills. To the right, our attention is drawn to a tilted barn

clinging to a heavily eroded, sandy hillside. Everywhere we see and sense the action of the wind: orange and crimson weeds and glowing blades of grass strain against the powerful sweeping forces of the coastal gusts of Cape Cod. The proud, truncated tree was itself the victim of some disaster, natural or man-made.

Hopper's palette, which seems at first, so broadly descriptive and natural in its tonalities, is in fact unnervingly intense: high-pitched oranges and purples, flat strong blues in shady planes, the warmest of yellows, vibrant greens, and deep blacks. The wind, the erosion, the unsteady construction of man all play a role in Hopper's vision of countervailing forces at work. Houses, barns, trees, and the profile of the land yield to the wind and the sun and the action of the ocean beyond the horizon. Hopper has created a painting that records the flawed, awkward beauties of a world where endurance is itself an achievement.

S.C.L.



Road and Houses, South Truro, 1930-33

Oil on canvas, 27 × 43 inches

Josephine N. Hopper Bequest 70.1212

Cape Cod Sunset

1934

Of the many works Hopper painted on Cape Cod, he specifically titled four with this location and the time of day. Though they may not constitute a series in the traditional sense, all portray a deeply felt mood. The woman leaning out her window in *Cape Cod Morning* (National Museum of American Art, Washington, D.C.) evokes something of the hope and expectancy of beginnings, while the dejected, dazed couple of *Cape Cod Evening* (National Gallery of Art, Washington, D.C.) has abandoned such promise. *Cape Cod Afternoon* (The Carnegie Museum of Art, Pittsburgh) and the Whitney Museum's painting, the least known of the four, use only landscape and architecture to convey moods that are perhaps less easily read.

While *Cape Cod Afternoon* exploits the somber light of late day to suggest emptiness and stillness, the light in *Cape Cod Sunset* is more oddly chilling. Hopper's familiar phalanx of trees, which, as in *Seven A.M.* and many other works, closes off exit on the left side of the painting, is here rendered as a blue-green scrim—trees are like theater at night, he once said. The house itself,

strangely cool in color, also adds to the air of theatricality. It appears not in a continuum of houses or in a "setting," but is simply set down atop the landscape. Nothing eases the transition between earth and architecture—nothing frames the house, not a bush to soften the places where nature meets man. A more uneasy, unfriendly relationship could scarcely be imagined. Nor is the house itself a welcoming presence. The viewer is not invited into it; there is little access and we are in an awkward position for the entrance squeezed in at right. The house stands dead and cold, and the light that strikes it doesn't warm, but instead exposes its bareness and hostility.

D.L.



Cape Cod Sunset, 1934

Oil on canvas, 28 $\frac{5}{8}$ \times 35 $\frac{7}{8}$ inches

Josephine N. Hopper Bequest 70.1166

Studies for Solitude #56

1944

Of the thousands of drawings the Whitney Museum received through the Hopper Bequest, perhaps the most significant are the 356 sketches identified as preliminary studies for paintings. These sheets reveal to us how the artist transformed everyday, often seen views into resonant paintings that somehow capture larger truths about the way we live. The exact nature of this transformation remains, and perhaps should remain, somewhat elusive. Though we tend to recognize the ingredients of his portraits of our world wherever we go—the archetypal “Hopper house” or “Hopper landscape”—there is a quality that Hopper brings to these views that is not easily defined. Perhaps an aspect of this can be attributed to his working method, for he often conceptualized a painting first purely in his mind and then found the reality—the “fact,” as he called it—with which to structure such a concept. His sketches, therefore, sometimes function more as building blocks that help construct a preexisting mental image than as aide-mémoire for a scene he wished to re-create.

A possible working scenario could be developed from these three sketches, which have been associated with the painting *Solitude #56*. Of the three, the one at bottom most closely resembles the finished painting. This seems to be the mundane, easily observable scene at top injected with the oneiric quality of the

more visionary image in the middle register. The trees that nestle the structure in foliage in the top sketch, for example, straighten out, and their crowns are lifted up high above their spindly trunks to take on the exaggerated height of the lone, gigantic tree of the middle sketch. And the road is stretched to reflect the enormous horizontal splay of that in the middle drawing. Such a composition—the long view down a rather featureless highway, also seen in other works in this exhibition (such as *High Road*)—evokes the expansiveness of the American vista. Here the house becomes simply a feature of that road. The access we had in the top drawing through the amenity of a sidewalk and the consequent sense of neighborhood has been eliminated in the bottom drawing. As in the middle sketch, you now no longer feel that you could walk a few steps to a home down the block. By such manipulations, the chilling isolation of the “imaginary” sketch is achieved, but the sense of the everyday is retained. By using scenes from our daily experience to approximate a world of his own creation, Hopper allows us to see life through his temperament.

D.L.



Study for *Solitude* #56, 1944 Josephine N. Hopper Bequest 70.443



Study for *Solitude* #56, 1944 Josephine N. Hopper Bequest 70.685



Study for *Solitude* #56, 1944 Josephine N. Hopper Bequest 70.855

Record-book page for *Seven A.M.*

1948

Edward Hopper's record books—a four-volume journal of his artistic activity, faithfully recorded by his wife, Jo—were generously given to the Whitney Museum by Lloyd Goodrich. These handwritten ledgers, which Hopper had bequeathed to Goodrich, are both precious artworks and an invaluable research tool that complements the artistic holdings of the Hopper Bequest. Here in these notebooks Jo recorded most of the works Hopper sold, giving detailed descriptions of each. At times her notes stray beyond physical description to reveal something of Hopper's intent in the work, though it must be remembered that all commentary is filtered through and tempered by her own rather definite personality. She may note, for example, the names they both gave to the characters, while adding that she dislikes one's nose or another's manner of dress. This commentary was sometimes accompanied by Hopper's own very pragmatic notes in his long, attenuated hand—records of media, of zinc whites and cadmium reds. Usually he would sketch each work next to Jo's description. This avoidance of photography may reflect the Hoppers' legendary thriftiness more than it indicates an aesthetic preference.

Here, in a page from Volume III that records the painting *Seven A.M.*, Hopper copies the work in typically bold crosshatching, and Jo describes it as "the impact of stark white against dark green woods. . . ." In fact, the shadowy and menacing foliage on the left, which has the cast of a gloomy forest in a fairy tale, sharply contrasts with the small-town



Seven A.M., 1948

shop at right in more than coloration. The juxtaposition seems almost surreal, a response occasioned in part by the expectation that this store should be among others on a street of commerce, that it should not abut the inevitability of these dark woods. It would in fact be difficult to determine what kind of store this is. Jo calls the shop "a 'blind pig' or some such," a phrase used for a speak-easy, and notes that one "would find a pool table at the rear." As several authors have noted, the generic items in the window give little clue to the type of commerce, if any, that goes on. Indeed, the store has a sinister quality and a bareness which indicates that people do not really come here to shop. Like many of Hopper's tableaux of American life, this scene exists in the marginal spaces of human activity, and it may be just this lack of specificity and temporality that makes his work so adaptable to each viewer's experience.

D L



7 A.M. 30" x 40"

Painted in Trues Studio, Oct. 1948.

Hunter-Norton Co. J.D. flake white, linseed oil + turpentine.)

This the impact of stark white against dark green woods, a few intimations of trunk + branches in lighter neutral tone. It is a "blind pig" on the wall. On passing the door one would find a foot path to the rear. Can't register with the window (20' above in). Room over on 2nd floor, upper floor over has walls painted pale green. Shade over upper part of mudroom extreme left, right is pale yellow. Canvas fully redolent, not acquired then color.

labeled "Winter" ... of Hopper ... 1950 ... at White, New. in exchange for (Red ... 1936
high by then. 1936. Plus \$500.
for Robin Sp. 50 - 1/2 = 33 1/3 Dec. 29. 51. Mar. 1930

Works in the Exhibition

Dimensions are in inches, followed by centimeters; height precedes width. All works are from the Permanent Collection of the Whitney Museum of American Art. Titles and dates reflect those in the forthcoming catalogue raisonné by Gail Levin, to be published by the Whitney Museum of American Art in association with W.W. Norton & Company.

Oils

Young Woman in a Studio, c. 1901–02

Oil on board, $12\frac{3}{16} \times 9\frac{1}{16}$ (31 × 23.7)

Josephine N. Hopper Bequest 70.1430

Male Nude with Raised Arms, 1902–04

Oil on canvas, 44 × 26 (111.8 × 66)

Josephine N. Hopper Bequest 70.1220

Standing Nude, 1902–04

Oil on canvas, $22\frac{1}{4} \times 15$ (56.2 × 38.1)

Josephine N. Hopper Bequest 70.1269

Painter and Model, c. 1902–04

Oil on board, $10\frac{1}{4} \times 8\frac{1}{16}$ (26 × 20.5)

Josephine N. Hopper Bequest 70.1420

Solitary Figure in a Theater, c. 1902–04

Oil on board, $12\frac{1}{2} \times 9\frac{1}{16}$ (31.8 × 23.3)

Josephine N. Hopper Bequest 70.1418

Standing Female Nude with Painter in Background, c. 1902–04

Oil on canvas, $30 \times 17\frac{7}{8}$ (76.2 × 45.4)

Josephine N. Hopper Bequest 70.1258

Still Life with Earthenware Jug, 1903

Oil on canvas, $22\frac{3}{16} \times 18\frac{1}{16}$ (56.4 × 45.9)

Josephine N. Hopper Bequest 70.1261

Painting Class, 1903–06

Oil on canvas, $22 \times 18\frac{1}{4}$ (55.9 × 46.4)

Josephine N. Hopper Bequest 70.1283

Portrait of Model, Jimmy Corsi, 1903–06

Oil on canvas, 35 × 20 (88.9 × 50.8)

Josephine N. Hopper Bequest 70.1232

Nude Crawling into Bed, c. 1903–05

Oil on board, $12\frac{1}{4} \times 9\frac{3}{8}$ (31.1 × 23.2)

Josephine N. Hopper Bequest 70.1294

Group of Musicians in an Orchestra Pit, c. 1904–06

Oil on canvas, 15 × 12 (38.1 × 30.5)

Josephine N. Hopper Bequest 70.1243

Artist's Bedroom, Nyack, c. 1905–06

Oil on board, $15\frac{1}{16} \times 11\frac{1}{16}$ (38.3 × 28.1)

Josephine N. Hopper Bequest 70.1412

The Artist's Bedroom, Nyack, c. 1905–06

Oil on canvas, $14\frac{1}{16} \times 10\frac{1}{16}$ (35.7 × 25.6)

Josephine N. Hopper Bequest 70.1276

Man Seated on Bed, c. 1905–06

Oil on board, $11 \times 8\frac{7}{8}$ (27.9 × 22.5)

Josephine N. Hopper Bequest 70.1424

Bridge and Embankment, 1906

Oil on wood, $13 \times 9\frac{1}{4}$ (33 × 23.5)

Josephine N. Hopper Bequest 70.1298

Interior Courtyard at 48 rue de Lille, Paris, 1906

Oil on wood, $13 \times 9\frac{3}{8}$ (33 × 24.5)

Josephine N. Hopper Bequest 70.1304

Paris Street, 1906

Oil on wood, $13 \times 9\frac{3}{4}$ (33×23.8)

Josephine N. Hopper Bequest 70.1296

Stairway at 48 rue de Lille, Paris, 1906

Oil on wood, $13 \times 9\frac{3}{4}$ (33×23.5)

Josephine N. Hopper Bequest 70.1295

Statue Near the Louvre, 1906

Oil on wood, $13 \times 9\frac{3}{4}$ (33×23.5)

Josephine N. Hopper Bequest 70.1306

Steps in Paris, 1906

Oil on wood, $13 \times 9\frac{3}{4}$ (33×23.5)

Josephine N. Hopper Bequest 70.1297

Two Figures at Top of Steps in Paris, 1906

Oil on wood, $13 \times 9\frac{3}{4}$ (33×23.5)

Josephine N. Hopper Bequest 70.1299

*View Across Interior Courtyard at 48
rue de Lille, Paris*, 1906

Oil on wood, $13 \times 9\frac{3}{4}$ (33×23.5)

Josephine N. Hopper Bequest 70.1307

Canal at Charenton, 1907

Oil on canvas, $23\frac{3}{4} \times 28\frac{1}{4}$ (59.1×71.8)

Josephine N. Hopper Bequest 70.1246

Canal Lock at Charenton, 1907

Oil on canvas, $23\frac{3}{4} \times 28\frac{3}{4}$ (59.1×72.1)

Josephine N. Hopper Bequest 70.1227

Gateway and Fence, Saint-Cloud, 1907

Oil on canvas, 23×28 (58.4×71.1)

Josephine N. Hopper Bequest 70.1231

Notre Dame, No. 2, 1907

Oil on canvas, $23 \times 28\frac{1}{2}$ (58.4×72.4)

Josephine N. Hopper Bequest 70.1222

Le Parc de Saint-Cloud, 1907

Oil on canvas, $23\frac{1}{2} \times 28\frac{1}{2}$ (59.7×72.4)

Josephine N. Hopper Bequest 70.1180

Pont du Carrousel in the Fog, 1907

Oil on canvas, $23\frac{1}{4} \times 28\frac{1}{4}$ (59.1×71.8)

Josephine N. Hopper Bequest 70.1245

River and Buildings, 1907

Oil on wood, $9\frac{1}{4} \times 13$ (23.5×33)

Josephine N. Hopper Bequest 70.1301

Tugboat with Black Smokestack, 1908

Oil on canvas, 20×29 (50.8×73.7)

Josephine N. Hopper Bequest 70.1192

Valley of the Seine, 1908

Oil on canvas, 26×38 (66×96.5)

Josephine N. Hopper Bequest 70.1183

Écluse de la Monnaie, 1909

Oil on canvas, $23\frac{1}{4} \times 28$ (59.1×71.1)

Josephine N. Hopper Bequest 70.1178

Île Saint Louis or La Cité, 1909

Oil on canvas, $23\frac{3}{4} \times 28\frac{1}{2}$ (65.4×72.4)

Josephine N. Hopper Bequest 70.1177

The Louvre in a Thunderstorm, 1909

Oil on canvas, $23 \times 28\frac{1}{4}$ (58.4×73)

Josephine N. Hopper Bequest 70.1223

Riverboat, 1909

Oil on canvas, 28×48 (71.1×121.9)

Josephine N. Hopper Bequest 70.1190

Summer Interior, 1909

Oil on canvas, 24×29 (61×73.7)

Josephine N. Hopper Bequest 70.1197

Blackwell's Island, 1911

Oil on canvas, 24 × 29 (61 × 73.7)

Josephine N. Hopper Bequest 70.1188

Gloucester Harbor, 1912

Oil on canvas, 26 × 28 (66 × 96.5)

Josephine N. Hopper Bequest 70.1204

Italian Quarter, Gloucester, 1912

Oil on canvas, 23½ × 28½ (59.4 × 72.4)

Josephine N. Hopper Bequest 70.1214

Tall Masts, 1912

Oil on canvas, 24 × 29 (61 × 73.7)

Josephine N. Hopper Bequest 70.1198

Queensborough Bridge, 1913

Oil on canvas, 25½ × 37½ (64.8 × 95.3)

Josephine N. Hopper Bequest 70.1184

Core at Ogunquit, 1914

Oil on canvas, 24 × 29 (61 × 73.7)

Josephine N. Hopper Bequest 70.1199

The Dorics, Ogunquit, 1914

Oil on canvas, 24 × 29 (61 × 73.7)

Josephine N. Hopper Bequest 70.1196

Road in Maine, 1914

Oil on canvas, 24 × 29 (61 × 73.7)

Josephine N. Hopper Bequest 70.1201

Rocks and Houses, Ogunquit, 1914

Oil on canvas, 23¼ × 28¼ (60.3 × 73)

Josephine N. Hopper Bequest 70.1202

Soir Bleu, 1914

Oil on canvas, 36 × 72 (91.4 × 182.9)

Josephine N. Hopper Bequest 70.1208

Rocks and Sand, 1916

Oil on composition board, 9½ × 12⅞

(24.1 × 32.7)

Josephine N. Hopper Bequest 70.1672

Blackhead, Monhegan, 1916–19

Oil on composition board, 11¼ × 16

(29.9 × 40.6)

Josephine N. Hopper Bequest 70.1291

Little Cove, Monhegan, 1916–19

Oil on composition board, 9⅞ × 13 (24 × 33)

Josephine N. Hopper Bequest 70.1669

Rocks and Sea, 1916–19

Oil on wood, 11¼ × 16 (29.9 × 40.6)

Josephine N. Hopper Bequest 70.1292

Rocky Projection at the Sea, 1916–19

Oil on composition board, 9 × 12⅞

(22.9 × 32.7)

Josephine N. Hopper Bequest 70.1310

Rocky Sea Shore, 1916–19

Oil on canvas panel, 9½ × 12⅞⅓ (24.1 × 32.9)

Josephine N. Hopper Bequest 70.1666

Rocky Shore and Sea, 1916–19

Oil on wood, 11⅞ × 16 (30.2 × 40.6)

Josephine N. Hopper Bequest 70.1290

Sea and Shore, 1916–19

Oil on canvas panel, 9½ × 12⅞ (24.1 × 32.7)

Josephine N. Hopper Bequest 70.1673

Two Dorics, 1916–19

Oil on composition board, 9½ × 12⅞⅓

(24.1 × 32.9)

Josephine N. Hopper Bequest 70.1314

Waves and Rocky Shore, 1916–19

Oil on wood, 11⅞ × 16 (29.9 × 40.6)

Josephine N. Hopper Bequest 70.1288

Small Town Station, 1918–20
Oil on canvas, 26 × 38 (66 × 96.5)
Josephine N. Hopper Bequest 70.1209

Statue at Park Entrance, 1918–20
Oil on canvas, 24 × 29 (61 × 73.7)
Josephine N. Hopper Bequest 70.1194

New York Interior, c. 1921
Oil on canvas, 24 × 29 (61 × 73.7)
Josephine N. Hopper Bequest 70.1200

Railroad Crossing, 1922–23
Oil on canvas, 29 × 39 $\frac{1}{4}$ (73.7 × 101)
Josephine N. Hopper Bequest 70.1189

Railroad Sunset, 1929
Oil on canvas, 28 $\frac{1}{4}$ × 47 $\frac{1}{4}$ (71.8 × 121.3)
Josephine N. Hopper Bequest 70.1170

Early Sunday Morning, 1930
Oil on canvas, 35 × 60 (88.9 × 152.4)
Purchase, with funds from Gertrude
Vanderbilt Whitney 31.426

Burly Cobb's House, South Truro, 1930–33
Oil on canvas, 24 $\frac{3}{4}$ × 36 (62.9 × 91.4)
Josephine N. Hopper Bequest 70.1210

Cobb's Barns and Distant Houses, 1930–33
Oil on canvas, 28 $\frac{1}{2}$ × 42 $\frac{3}{4}$ (72.4 × 108.6)
Josephine N. Hopper Bequest 70.1206

Cobb's Barns, South Truro, 1930–33
Oil on canvas, 34 × 49 $\frac{3}{4}$ (86.4 × 126.4)
Josephine N. Hopper Bequest 70.1207

Road and Houses, South Truro, 1930–33
Oil on canvas, 27 × 43 (68.6 × 109.2)
Josephine N. Hopper Bequest 70.1212

Cape Cod Sunset, 1934
Oil on canvas, 28 $\frac{7}{8}$ × 35 $\frac{7}{8}$ (73.3 × 91.1)
Josephine N. Hopper Bequest 70.1166

Jo Painting, 1936
Oil on canvas, 18 × 16 (45.7 × 40.6)
Josephine N. Hopper Bequest 70.1171

Seven A.M., 1948
Oil on canvas, 30 × 40 (76.2 × 101.6)
Purchase and exchange 50.8

South Carolina Morning, 1955
Oil on canvas, 30 × 40 (76.2 × 101.6)
Given in memory of Otto L. Spaeth by
his family 67.13

Second Story Sunlight, 1960
Oil on canvas, 40 × 50 (101.6 × 127)
Purchase, with funds from the Friends
of the Whitney Museum of American
Art 60.54

A Woman in the Sun, 1961
Oil on canvas, 40 × 60 (101.6 × 152.4)
50th Anniversary Gift of Mr. and Mrs.
Albert Hackett in honor of Edith and
Lloyd Goodrich 84.31

Watercolors

Back Street, Gloucester, 1923 or 1924
Watercolor on paper, 13 $\frac{3}{16}$ × 20
(33.5 × 50.8)
Josephine N. Hopper Bequest 70.1119

Gloucester Houses, 1923 or 1924
Watercolor on paper, 13 $\frac{7}{8}$ × 19 $\frac{15}{16}$
(35.2 × 50.6)
Josephine N. Hopper Bequest 70.1107

Two Trawlers, 1923 or 1924

Watercolor on paper, $13\frac{7}{8} \times 19\frac{7}{8}$

(35.2 \times 50.5)

Josephine N. Hopper Bequest 70.1091

White House with Dormer Window,

1923 or 1924

Watercolor on paper, $11\frac{3}{4} \times 18$

(29.8 \times 45.7)

Josephine N. Hopper Bequest 70.1154

Jo Sleeping, c. 1924–27

Watercolor and pencil on paper, $11\frac{1}{4} \times 18$

(29.7 \times 45.7)

Josephine N. Hopper Bequest 70.1113

Reclining Nude, c. 1924–27

Watercolor on paper, $13\frac{7}{8} \times 19\frac{7}{8}$ (35.2 \times 50.5)

Josephine N. Hopper Bequest 70.1089

Adobes and Shed, New Mexico, 1925

Watercolor on paper, $13\frac{7}{8} \times 19\frac{15}{16}$

(35.2 \times 50.6)

Josephine N. Hopper Bequest 70.1121

Locomotive and Freight Car, 1925

Watercolor on paper, $13\frac{7}{8} \times 19\frac{15}{16}$

(35.2 \times 50.6)

Josephine N. Hopper Bequest 70.1144

Pink House with Stone Wall, 1925

Watercolor on paper, $13\frac{7}{8} \times 19\frac{15}{16}$

(35.2 \times 50.6)

Josephine N. Hopper Bequest 70.1133

Manhattan Bridge, 1925 or 1926

Watercolor on paper, $13\frac{15}{16} \times 19\frac{7}{8}$

(35.4 \times 50.5)

Josephine N. Hopper Bequest 70.1098

Rooftops, 1926

Watercolor on paper, $12\frac{7}{8} \times 19\frac{7}{8}$

(32.7 \times 50.5)

Josephine N. Hopper Bequest 70.1114

Cars and Rocks, 1927

Watercolor on paper, $13\frac{7}{8} \times 20$

(35.2 \times 50.8)

Josephine N. Hopper Bequest 70.1104

Light at Two Lights, 1927

Watercolor on paper, $13\frac{15}{16} \times 20$

(35.4 \times 50.8)

Josephine N. Hopper Bequest 70.1094

Light at Two Lights, 1927

Watercolor on paper, $13\frac{15}{16} \times 19\frac{15}{16}$

(35.4 \times 50.6)

Josephine N. Hopper Bequest 70.1143

Cobb's Barns and Distant Houses, 1931

Watercolor on paper, $21\frac{7}{8} \times 29\frac{1}{4}$

(55.6 \times 75.6)

Josephine N. Hopper Bequest 70.1081

High Road, 1931

Watercolor on paper, 20×28 (50.8 \times 71.1)

Josephine N. Hopper Bequest 70.1163

Capron House, 1933

Watercolor on paper, $22 \times 29\frac{7}{8}$

(55.9 \times 75.9)

Josephine N. Hopper Bequest 70.1085

House on Pamet River, 1934

Watercolor on paper, $21\frac{15}{16} \times 26\frac{15}{16}$

(55.4 \times 68.1)

Purchase 36.20

Jo Sketching in the Truro House, 1934–38

Watercolor on paper, $13\frac{15}{16} \times 20$

(35.4 \times 50.8)

Josephine N. Hopper Bequest 70.1106

Church in Eastham, c. 1934–35

Watercolor on paper, $21\frac{9}{16} \times 26\frac{5}{16}$

(54.8 × 67.5)

Josephine N. Hopper Bequest 70.1086

Docked Freighter and Tugboat, c. 1934–38

Watercolor on paper, $13\frac{15}{16} \times 20$

(35.4 × 50.8)

Josephine N. Hopper Bequest 70.1095

Vermont Landscape, 1936

Watercolor on paper, 20×28 (50.8 × 71.1)

Josephine N. Hopper Bequest 70.1087

Trees on a Hill, 1938

Watercolor on paper, $14 \times 19\frac{15}{16}$

(35.6 × 50.6)

Josephine N. Hopper Bequest 70.1105

Mass of Trees at Eastham, 1962

Watercolor on paper, $22\frac{1}{2} \times 30\frac{7}{16}$

(57.1 × 77.3)

Josephine N. Hopper Bequest 70.1164

Prints

Evening, the Seine, 1915–17

Etching: sheet, $7\frac{3}{4} \times 9\frac{9}{16}$ (19.7 × 23.3);

plate, $4 \times 4\frac{7}{8}$ (10.2 × 12.4)

Josephine N. Hopper Bequest 70.1064

On My Roof, 1915–18

Drypoint: sheet, $8\frac{5}{16} \times 9\frac{1}{4}$ (21.2 × 23.5);

plate, $5 \times 5\frac{15}{16}$ (12.7 × 15.1)

Josephine N. Hopper Bequest 70.1066

House by a River, 1919

Etching: sheet, $9\frac{9}{16} \times 10\frac{1}{2}$ (24.3 × 26.7);

plate, $6\frac{3}{4} \times 8\frac{7}{8}$ (17.2 × 22.5)

Josephine N. Hopper Bequest 70.1030

American Landscape, 1920

Etching: sheet, $13\frac{3}{8} \times 18\frac{1}{4}$ (34 × 46.4);

plate, $7\frac{5}{16} \times 12\frac{5}{16}$ (18.6 × 31.3)

Purchase 31.690

Evening Wind, 1921

Etching: sheet, $13\frac{1}{4} \times 16$ (33.7 × 40.6);

plate, $6\frac{7}{8} \times 8\frac{1}{4}$ (17.5 × 21)

Josephine N. Hopper Bequest 70.1022

Night in the Park, 1921

Etching: sheet, $13\frac{1}{4} \times 14\frac{3}{4}$ (33.7 × 37.5);

plate, $6\frac{7}{8} \times 8\frac{1}{4}$ (17.5 × 21)

Josephine N. Hopper Bequest 70.1045

Night Shadows, 1921

Etching: sheet, $12\frac{3}{16} \times 15\frac{15}{16}$ (31 × 40.5);

plate, $7 \times 8\frac{1}{4}$ (17.8 × 21)

Josephine N. Hopper Bequest 70.1047

The Cat Boat, 1922

Etching: sheet, $13\frac{3}{8} \times 15\frac{3}{4}$ (34 × 40);

plate, $7\frac{7}{8} \times 9\frac{7}{8}$ (20 × 25.1)

Josephine N. Hopper Bequest 70.1008

East Side Interior, 1922

Etching: sheet, $9\frac{3}{4} \times 12\frac{3}{8}$ (24.8 × 31.4);

plate, $7\frac{7}{8} \times 10$ (20 × 25.4)

Josephine N. Hopper Bequest 70.1018

The Lonely House, 1922

Etching: sheet, $13\frac{3}{8} \times 16\frac{11}{16}$ (34 × 42.4);

plate, $7\frac{7}{8} \times 9\frac{7}{8}$ (20 × 25.1)

Josephine N. Hopper Bequest 70.1040

The Lighthouse (Maine Coast), 1923

Etching: sheet, $11\frac{1}{2} \times 13\frac{7}{8}$ (29.2 × 35.2);

plate, $9\frac{7}{8} \times 11\frac{1}{2}$ (25.1 × 29.2)

Josephine N. Hopper Bequest 70.1031

Drawings

Dome, 1906–07 or 1909

Conté, wash, charcoal, and pencil on paper, $21\frac{3}{8} \times 19\frac{7}{8}$ (54.3 × 50.5)

Josephine N. Hopper Bequest 70.1434

Kneeling Nude, c. 1923–24

Sanguine on paper, $17\frac{1}{16} \times 11\frac{1}{2}$ (45.6 × 29.2)

Josephine N. Hopper Bequest 70.548

Kneeling Nude, c. 1923–24

Sanguine on paper, $18\frac{15}{16} \times 11\frac{7}{8}$ (48.1 × 30.2)

Josephine N. Hopper Bequest 70.945

Reclining Nude, c. 1923–24

Sanguine on paper, 12×18 (30.5 × 45.7)

Josephine N. Hopper Bequest 70.556

Seated Male Nude, c. 1923–24

Sanguine on paper, $17 \times 11\frac{1}{8}$ (43.2 × 28.3)

Josephine N. Hopper Bequest 70.519

Seated Nude, c. 1923–24

Conté on paper, $10\frac{7}{8} \times 16\frac{1}{2}$ (27 × 41.9)

Josephine N. Hopper Bequest 70.414

Seated Nude, c. 1923–24

Sanguine on paper, $16\frac{9}{16} \times 10\frac{1}{4}$ (42.1 × 27.3)

Josephine N. Hopper Bequest 70.554

Seated Nude, c. 1923–24

Sanguine on paper, $11\frac{15}{16} \times 17\frac{5}{8}$ (30.3 × 40.4)

Josephine N. Hopper Bequest 70.780

Seated Nude, c. 1923–24

Sanguine on paper, 22×15 (55.9 × 38.1)

Josephine N. Hopper Bequest 70.787

Seated Nude, c. 1923–24

Sanguine on paper, $22\frac{1}{16} \times 15\frac{1}{16}$ (56 × 38.3)

Josephine N. Hopper Bequest 70.929

Seated Nude, Rear, c. 1923–24

Conté on paper, $18 \times 12\frac{1}{16}$ (45.7 × 30.6)

Josephine N. Hopper Bequest 70.690

Two Nudes—Seated and Reclining,

c. 1923–24

Sanguine on paper, $15\frac{1}{16} \times 22\frac{1}{16}$ (38.3 × 56)

Josephine N. Hopper Bequest 70.708

Studies of Cows, c. 1924–30

Conté on paper, $13\frac{1}{2} \times 21\frac{1}{2}$ (34.3 × 54.6)

Gift of Lucille and Walter Fillin 75.20

Jo Seated, c. 1925

Conté on paper, 22×15 (55.9 × 38.1)

Josephine N. Hopper Bequest 70.905

Fireplace at Hopper's New York

Apartment, c. 1925–30

Ink on paper, $12\frac{13}{16} \times 7$ (31 × 17.8)

Josephine N. Hopper Bequest 70.811

Light at Two Lights (Study for

Lighthouse Hill), 1927

Conté and charcoal on paper, $15 \times 22\frac{1}{16}$ (38.1 × 56)

Josephine N. Hopper Bequest 70.683

Study for Williamsburg Bridge, 1928

Conté on paper, $8\frac{1}{2} \times 11\frac{1}{16}$ (21.6 × 28.1)

Josephine N. Hopper Bequest 70.457

Cobb's Barns, South Truro, c. 1931

Conté and crayon on paper, $15 \times 22\frac{1}{16}$ (38.1 × 56.2)

Josephine N. Hopper Bequest 70.684

Jo Reudling, c. 1934–35

Conté on paper, $15\frac{1}{16} \times 12\frac{1}{16}$ (38.3 \times 30.6)

Josephine N. Hopper Bequest 70.909

White River, Vermont, 1937–38

Conté on paper, $10\frac{1}{2} \times 16$ (26.7 \times 40.6)

Josephine N. Hopper Bequest 70.372

Study for *Compartment C, Car 293*, 1938

Conté on paper, $15\frac{1}{16} \times 22$ (38.3 \times 55.9)

Josephine N. Hopper Bequest 70.430

Study for *Compartment C, Car 293*, 1938

Conté on paper, $7\frac{1}{8} \times 4\frac{1}{4}$ (18.1 \times 10.8)

Josephine N. Hopper Bequest 70.436

Study for *Compartment C, Car 293*, 1938

Conté on paper, $4\frac{1}{2} \times 7\frac{1}{8}$ (11.4 \times 18.7)

Josephine N. Hopper Bequest 70.437

Vermont—Shallows of the White River, 1938

Conté and charcoal on paper, $10\frac{1}{2} \times 16$
(26.7 \times 40.6)

Josephine N. Hopper Bequest 70.891

Palace (Study for *New York Movie*), 1939

Conté on paper, $8\frac{7}{8} \times 11\frac{1}{8}$ (22.5 \times 30.2)

Josephine N. Hopper Bequest 70.108

Palace (Study for *New York Movie*), 1939

Conté on paper, $8\frac{7}{8} \times 11\frac{1}{8}$ (22.5 \times 30.2)

Josephine N. Hopper Bequest 70.110

Study for *Ground Swell*, 1939

Conté and charcoal on paper, 15×22
(38.1 \times 55.9)

Josephine N. Hopper Bequest 70.339

Study for *New York Movie*, 1939

Conté on paper, 11×15 (27.9 \times 38.1)

Josephine N. Hopper Bequest 70.272

Study for *New York Movie*, 1939

Sanguine and pencil on paper, $11\frac{1}{8} \times 15$
(28.3 \times 38.1)

Josephine N. Hopper Bequest 70.277

Study for *New York Movie*, 1939

Conté on paper, $15\frac{1}{8} \times 7\frac{1}{4}$ (38.4 \times 19.7)

Josephine N. Hopper Bequest 70.447

Study for *New York Movie*, 1939

Conté on paper, $14\frac{5}{16} \times 11\frac{1}{8}$ (37.9 \times 28.3)

Josephine N. Hopper Bequest 70.455

Study for *The MacArthur's Home*,

"*Pretty Penny*," 1939

Conté on paper, $10\frac{1}{2} \times 16$ (26.7 \times 40.6)

Josephine N. Hopper Bequest 70.681

Study for *The MacArthur's Home*,

"*Pretty Penny*," 1939

Conté on paper, $10\frac{1}{8} \times 16$ (25.7 \times 40.6)

Josephine N. Hopper Bequest 70.983

Study for *The MacArthur's Home*,

"*Pretty Penny*," 1939

Conté on paper, $10\frac{1}{8} \times 16$ (25.7 \times 40.6)

Josephine N. Hopper Bequest 70.985

Study for *The MacArthur's Home*,

"*Pretty Penny*," 1939

Conté on paper, $10\frac{1}{2} \times 16$ (26.7 \times 40.6)

Josephine N. Hopper Bequest 70.986

Study for *Gas*, 1940

Conté on paper, $8\frac{7}{8} \times 11\frac{1}{8}$ (22.5 \times 30.2)

Josephine N. Hopper Bequest 70.225

Study for *Gas*, 1940

Conté on paper, $10\frac{1}{2} \times 16$ (26.7 \times 40.6)

Josephine N. Hopper Bequest 70.226

Study for *Gas*, 1940

Conté and pencil on paper, $15\frac{1}{16} \times 22\frac{1}{16}$
(38.3 × 56)

Josephine N. Hopper Bequest 70.300

Study for *Gas*, 1940

Conté and charcoal with touches of white
on paper, $15 \times 22\frac{1}{8}$ (38.1 × 56.2)

Josephine N. Hopper Bequest 70.349

Perkins Youngboy Dos Passos, 1941

Conté on paper, 15×22 (38.1 × 55.9)

Josephine N. Hopper Bequest 70.659

Study for *Route 6 through Eastham*, 1941

Conté on paper, $10\frac{1}{2} \times 16$ (26.7 × 40.6)

Josephine N. Hopper Bequest 70.330

Study for *Route 6 through Eastham*, 1941

Conté on paper, $10\frac{7}{8} \times 16$ (27 × 40.6)

Josephine N. Hopper Bequest 70.446

Study for *Solitude #56*, 1944

Conté on paper, $10\frac{7}{8} \times 16$ (26.4 × 40.6)

Josephine N. Hopper Bequest 70.443

Study for *Solitude #56*, 1944

Conté and sanguine on paper, 15×18
(38.1 × 45.7)

Josephine N. Hopper Bequest 70.685

Study for *Solitude #56*, 1944

Conté on paper, $15\frac{1}{16} \times 22\frac{1}{8}$ (38.3 × 56.2)

Josephine N. Hopper Bequest 70.855

Self-Portrait, 1945

Conté on paper, 22×15 (55.9 × 38.1)

Josephine N. Hopper Bequest 70.287

Study for *Rooms for Tourists*, 1945

Conté and charcoal on paper, $10\frac{1}{8} \times 16$
(26.4 × 40.6)

Josephine N. Hopper Bequest 70.438

Study for *Rooms for Tourists*, 1945

Conté on paper, $15 \times 22\frac{1}{4}$ (38.1 × 56.5)

Josephine N. Hopper Bequest 70.848

Jo Hopper, 1945–50

Charcoal on paper, $18 \times 15\frac{1}{2}$ (45.7 × 39.4)

Josephine N. Hopper Bequest 70.288

Study for *Morning Sun*, 1952

Conté on paper, 12×19 (30.5 × 48.3)

Josephine N. Hopper Bequest 70.245

Study for *Morning Sun*, 1952

Conté on paper, 12×19 (30.5 × 48.3)

Josephine N. Hopper Bequest 70.290

Study for *Morning Sun*, 1952

Conté and pencil on paper, $12 \times 18\frac{1}{16}$
(30.5 × 48.1)

Josephine N. Hopper Bequest 70.291

Docks and Boats, n.d.

Conté and charcoal on paper, $11\frac{13}{16} \times 18\frac{1}{16}$
(30 × 45.9)

Josephine N. Hopper Bequest 70.304

Edward Hopper's record books,

Four volumes

Special Collection, Library; Gift of
Lloyd Goodrich

